

THE MUSICAL WORLD,

A MAGAZINE OF
ESSAYS, CRITICAL AND PRACTICAL,
AND WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

“Ἡ μὲν ἁρμονία δόρατον τι καὶ ἀσώματον,
καὶ πάγκαλόν τι καὶ θεῖόν ἐστιν.”

PLAT. Phædo. sec. xxxvi.

Music is a something viewless and incorporeal,
an all-gracious and a God-like thing.

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The prelude is over: the Magnus Apollo, or the St. Cecilia, or the musical Gog or Magog, or whatever deity, potent idol, or ruling star it may be who presides over the music doings of the London season: he or she is duly installed and seated at the great metropolitan organ; has made the first transit over the keyboard from bass to alt., and back again from right to left; has tried the various stops, opened the swell, and tested the capacity of the bellows; has modulated, struck a few eccentric chords in devious progression, and arrived at the first close of the performance, with upraised hands and backward corpal inclination, according to the most approved practice of the modern school; or, as Collins pictures Fear at the first chromatic roulade of the lyre—

“And back recoiled, he knew not why—
Ev’n at the sound himself had made.”

Well, the prelude is over, and a bar’s rest (*i. e.*, a week’s rest) has ensued, and lo! the grand musical movement of the season is about to commence. The conducting baton revolves in the hand and round the head of the directing genius; the string instrumentalists adjust their treacherous catgut to the last nicety, and turn up their coat cuffs with resolute intentions; the wood wind wipe their mouthpieces and snick their silver keys into ductile discipline; the brass shake the moisture from their tubes

“Like dew-drops from a lion’s mane.”

The drums are strained to their just-tonated tension, and the singers make their final throat-clearing ahem!—

But we will not forestall or prejudice by equivocal speculations the coming performance; we merely whisper, through the general pause of the holiday recess, our most inspiring and hearty urgings to all parties concerned or interested in the vast and elaborate fugue now about to fill and sweeten our smoky atmosphere.—

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To the Philharmonic, the Ancient, and the Exeter Hall concerts on the one hand; to the English, German, and Italian Operas on the other, and to all the countless "soirées," "matinées," selections," "recitals," "morning performances" commencing after noon, and "evening concerts" concluding long past midnight, which form the episodes and fillings-up of the great whole—we invoke each and every of them to the just execution of their legitimate duties, so that we may have no double bass interfering with the piccolo, nor harp invading the province of the horns; and that they will take up their several "points" with vigorous precision and correct intonation, that, though they proceed in "contrary motion" they may produce neither dissonance nor discord in the "workings of the subjects," and that the movement may pass on harmoniously to the close of its brilliant and satisfactory "coda."

The amateurs and auditors for whom this magic web of harmony is to be woven—we also exhort them to fulfil their duty in the liberal dispensation of patronage and applause—and for ourselves, we promise to be watchfully and sedulously on the alert; to turn over leaves, or snuff candles, or whatever else may lend a helping hand to the good cause, or tend to give light to our beloved art and its professors.—

But hush, the leader taps on his desk—bows are upraised—breath is collected—nerves are braced—silence grows doubly mute. Listen, reader, the clang of the season begins. *Bon voyage!*

WEBER'S ACCOUNT OF HIMSELF.

"I was born the 18th of December, 1786, at Eutin in Holstein. My education was conducted in the most careful manner; and as my father was a musical man, and had distinguished himself by his talent as a violinist, a preference was almost unconsciously given to my pursuit of the fine arts generally, and of music in particular. The original tone of my mind was also influenced by the retired manner in which my family lived, and by the character of the few visitors we had, who were chiefly middle-aged men of various accomplishments. Care was also taken to keep me from the company of wild and boisterous playmates; and thus I was early taught to seek companionship within myself—to live in the little world of my imagination, and to seek therein my occupation and my happiness. My time was principally divided between painting and music. Of the former art, I successfully cultivated several branches; I worked alternately in oil, in water-colours, and in crayons; and also obtained some portion of skill in the employment of the etching-needle: but I did not follow up these occupations with any degree of ardour; and they were, I know not why, silently suffered to be discontinued. Music unconsciously engrossed my whole soul, and succeeded in entirely supplanting her sister.

"Peculiar circumstances, and occasionally mere caprice, induced my father frequently to alter his place of residence. This was attended with its disadvantages in respect to me; for the consequent change of masters produced an uncertainty in my studies, and it not unfrequently happened, that a fresh teacher would raze to the ground all that his predecessor had been endeavouring to build up. These evils were, however, more than compensated by the necessity which it compelled me to feel of becoming my own instructor, and depending upon my own energies. I reflected, analyzed, and compared; and sought to deduce a series of well-grounded musical principles from what I heard, read, and thought. To the excellent Haushkel, of Hildburghausen, I am, however, indebted for whatever skill I possess as a pianoforte player; his zeal and care laid the foundation for a characteristic and powerful, though simple, style of playing. He was very particular in rendering me equally adroit in both hands. I enjoyed the benefit of his instruction in the year 1796-7.

"My father observed the gradual development of my talent, and, with the

greatest kindness, resolved to spare no sacrifice to give it every degree of cultivation. With this view, he took me to Salzburg, and placed me under the care of Michael Haydn. I was aware of the value of the instructions of so celebrated a man, and laboured earnestly, but I cannot say with any degree of success. That master was then far advanced in age, and of a very grave turn; there was too awful a distance between the old man and the child. At the same place, in 1798, my kind parent, by way of encouragement to future exertion, printed my first production, consisting of six *Fughetti*, which was very favourably noticed in the "Musical Gazette" of the same year. Towards the end of 1798, I went to Munich, where I received instructions in singing from Vallesi, and in composition from the present organist of the Royal Chapel, Herr Kalcher. To the kind and luminous instructions of this master, I am indebted for much important knowledge of the means of art, and for the facility of employing them; particularly with respect to the treatment of subjects in four parts, the laws of which should be as familiar to the composer as those of orthography and metre to the poet; for it is such knowledge alone that will enable him to present his ideas to his hearers with clearness and perspicuity.

"I continued to apply to my studies with unwearied assiduity, and now found a preference for *dramatic* music growing rapidly upon me. Under the eyes of my master, I composed an opera, called *Die Macht der Liebe un des Weins* (The Power of Love and Wine). I wrote, besides, a grand mass, several sonatas, and variations for the pianoforte, violin trios, songs, &c.; all of which, however, were afterwards wisely committed to the flames.

"About this period, the art of *Lithography* was first brought before the public by Von Sonnenfels; and the restless activity of the youthful mind, which seeks with eagerness all that is novel and exciting, again diverted my attention from its legitimate object, and created within me the idea of rivalling that ingenious person in his singular pursuits. I procured a variety of tools, and setting myself earnestly to work, at length almost fancied myself the original inventor; at least, I felt sure that I had hit upon a more perfect system, and could construct a superior machine. Full of this notion, and anxious to carry on the process upon a larger scale, I urged our removal to Freyberg, where all the necessary materials could be more readily procured. This mania, however, quickly subsided; the mechanical nature of my new occupation, the fatigue and annoyance attending it, and, above all, its tendency to cramp and deaden the more intellectual faculties, soon made me glad to give it up, and I returned with redoubled zest to my musical pursuits.

"I now set to music *Das Waldmädchen* (the Wood Girl), an opera, from the pen of the Chevalier von Steinsberg. It was first performed in November, 1800, and spread farther than I could afterwards have wished, being given fourteen times in Vienna, subsequently translated into Bohemian, and likewise performed with applause in St. Petersburg. It was a very crude and *jejune* production, though in some parts, perhaps, not altogether destitute of invention. The whole of the second act was composed in the space of ten days—one of the unfortunate consequences of those marvellous anecdotes of celebrated men, which act, so strongly upon the youthful mind, and excite to imitation. In the same manner did an article in the "Musical Gazette" awaken within me the idea of composing in a style quite different to that I had previously adopted, of bringing again into use old, forgotten instruments, &c. Family affairs having called me to Salzburg, I composed there, according to my new plan, *Peter Schmoll und seine Nachbarn* (Peter Schmoll and his Neighbours), in 1801. On the appearance of this opera, my old master, Michael Haydn, either finding, or fancying he had found, some original talent therein, honoured me with a kind mark of his esteem. [This will be found mentioned in Gerber's *Dictionary of Musicians*.] This piece was performed at Augsburg, but, as may be imagined, without any particular success. The overture I subsequently retouched, and had it engraved by Gambard.

"In 1802, my father proceeded with me on a musical tour to Leipsic, Hamburg, and Holstein, where I diligently studied and collected theoretical works. Unfortunately, a *Doctor Medicinæ* destroyed all my beautiful systems with the

constantly recurring question, "Why is this so?" and overwhelmed me in a sea of doubts, from which only the formation of a system of my own, founded upon natural and philosophical principles, gradually delivered me, as I sought to trace the excellencies of the old masters to their fundamental causes, and to form them into one definite whole within myself.

"I now felt myself strongly impelled towards that great emporium and resort of musical talent, Vienna; and, on visiting it, might be said, for the first time, to have entered the world. Here, in addition to the society of other eminent masters, among whom was the immortal Haydn, the venerable patriarch of his art, I became acquainted with the Abbé Vogler, who with the generous feeling common to all great minds, of cheerfully assisting the earnest endeavours of others, opened to me, in the frankest spirit, the treasures of his knowledge. By his advice, though not, I confess, without much reluctance, I gave up several favourite projects, suggested by the fervour of youthful inexperience, and dedicated nearly two years to the most intense study of the works of various great masters, analyzing the structure of their compositions, the execution of their ideas, and their employment of means, all of which I strove, as far as possible, to make my own. I published nothing at this period but two trifling works—variations, and a pianoforte arrangement of Vogler's opera of *Samori*.

"An invitation to fill the situation of music-director at Breslau opened to me a new field of exertion, and afforded me fresh opportunities for acquiring a knowledge of effect. I there created a new orchestra and chorus, retouched several of my earlier works, and composed the greater portion of the opera of *Rubezahl*, which afterwards appeared under the name of Professor Rohde. The numerous duties and occupations of my office did not, it is true, admit of me paying any great attention to original composition; but, at the same time, the better was I enabled to digest the various principles of art I had from time to time adopted, and to convert the more valuable portion into wholesome intellectual food.

"In 1806, that true lover of the art, Prince Eugene of Wurtemberg, invited me to his court at Carlsruhe, in Silesia, where I composed two symphonies, several concertos, and other pieces of music. But war having destroyed the neat theatre and elegant chapel of this prince, I was obliged to proceed upon a professional tour, under very unfavourable and disheartening circumstances, but common enough at this turbulent period. I, therefore, came to the resolution of renouncing the art for a time, as her public servant, and resided at Stuttgard, in the house of the Duke Louis of Wurtemberg. While in this situation, incited and encouraged by the friendly suggestions of that excellent man, Danzi, I completed the opera of *Sylvana*, or rather remodelled it upon my former work, *Die Waldmadchen*, and composed a piece called *Der erste Ton* (The First Tone), besides several overtures, choral pieces, compositions for the pianoforte, &c.

"At length, in 1810, with renewed fervour and renovated hope, I once more started on a professional tour; and from this epoch I may date my final, unreserved, and irrevocable devotion to the art. All that time has since done, or may effect with regard to my talent, is the smoothing off, as it were, of sharp angles, and the ripening of my powers of conception.

"I traversed Germany in various directions; and the eagerness with which my performances were accepted, and my endeavours crowned—the attention bestowed upon them, in spite of the unfavourable circumstances of the times, and the evil endeavours of some—called all the powers of my mind into action, and, as it were, consecrated me a true priest of the art.

"At Frankfort, Munich, Vienna, &c., were my operas performed, and my concerts well attended. At this period, too, and but a very short time before his decease, I had the happiness to spend some days with my old friend, the Abbé Vogler, and beheld, with deep interest, the venerable man devoting the last remnant of his faculties to the instruction of his promising disciples, Meyerbeer and Gausbacher. In company with the latter, I spent some of my happiest hours.

"At Darmstadt, in 1810, I composed an opera, entitled *Abon Hassan*. I afterwards returned to Vienna, just in time to see the Abbé Vogler breathe his last. Peace to his ashes!

" During the interval from 1813 to 1816, I directed the Opera at Prague, after having completely re-organized that establishment. Devoted wholly to my art, and living in the perfect conviction that I was born only to cultivate and extend it, I relinquished the management of Prague, my object being attained, and every thing done that could be effected with the limited means of a private management. All that it henceforth needed was an honest man to watch over its welfare.

" After this, I again lived for some time unoccupied, visiting a number of places in succession, and calmly awaiting the summons to an enlarged sphere of activity. I received many handsome offers from various quarters ; but an invitation to me to found a German opera in Dresden was the only one that had sufficient attractions to induce me to accept it. I have now entered, I trust, with becoming industry and care, upon this interesting duty ; and, if a stone should be laid over my grave, these words may with justice be inscribed thereon :—

HERE LIES ONE

WHO MEANT HONESTLY AND WISHED TO ACT UPRIGHTLY, BOTH TOWARDS HIS ART, AND TOWARDS HIS FELLOW MEN.

C. M VON WEBER.

SINGING BOYS.

The Cathedral and Collegiate foundations throughout England, being at present under the scrutiny of an Ecclesiastical Commission, it may be interesting to the lovers of cathedral music, to know with what care our kings of former days provided for the due maintenance and succession of proper persons to do the duties.

ETON COLLEGE.

The Collegiate establishment of Eton was designed by King Henry the VIth, for the maintenance of a Provost, ten Fellows, ten Chaplains, ten Lay Clerks, seventy Poor Scholars, sixteen Choristers (six of whom were struck off in the time of the Plague)—"*Septuaginta pauperum et indigentium scholarium grammaticali scientiæ intendere debentium et sexdecim puerorum Choristarum Ecclesiæ Collegiæ ibidem in divinis Officiis servire debentium.*"—Statute 2nd and 18th.

The Statutes are very particular on this subject, in regard to the Singing Boys, viz. : In case of famine, plague, or any other urgent distress, which should reduce the allowance of the Provost and Fellows below a certain ratio, then, and not till then, the King permits the number to be diminished ; but, with the return of prosperity, he requires the full numbers to be restored.

In consequence of a defalcation in the revenues, the thirteen *pauperes Juvenes* were soon struck off. These thirteen were to be chosen between the ages of fifteen and twenty, from among those boys attending the Grammar School, who had not been received on the foundation ;—" *de extraneis scholaribus nostræ scholæ grammaticalis ibidem.*"—Stat. 10.—These thirteen poor youths were to assist the servants of the College ; they were to continue their studies in the Grammar School ; to be taught writing ; to wear the Collegiate habit, and to attend the Chapel in surplices. And the Statutes, to afford them every encouragement, have fixed their age of superannuation at twenty-five years.

The Choristers are, however, subject to exclusion in case of personal deformity, or any other impediment, which may disqualify them for holy orders ; and they are prohibited alike from wearing a habit inconsistent with the clerical profession.—Stat. 3, 19, 26, 29.

As Choristers, they are to be admitted to share in the instructions of the Grammar Masters, and the Masters are bound by their official duty, to instruct them gratuitously. And when they attain competent proficiency in reading, chaunting, and the rudiments of grammar, the Choristers are to succeed to vacant scholarships, not indeed upon equal terms, but in preference to all other candidates, on a principle of justice, and in consideration of their services.—Stat. 3, 4, 6, 10, 14, 16.

The Choristers are not restricted within a certain property ; they may be

received earlier, and consequently with less preparatory education; and they are not subject to the alternate service in the Hall, which the Founder has imposed on the scholars.—Stat. 3, 4, 6, 10, 14, 16.

The Statutes also provide another Master, beside the advantage of classical instruction, which the Choristers are to share in common with the grammar scholars, viz. a virtuous Priest, or Clerk, not merely skilled in music, but otherwise well-informed, to educate and instruct them; and the Provost is himself to enforce the diligent performance of his duty.

And as a further precaution, against the negligent performance of those solemn duties, which the founder judged to be of the greatest importance, he also requires, that grammar scholars shall be selected to supply the places of absent Choristers, that the numbers may be always complete.—Stat. 30. Thus, far, upon a very limited view, run the Statutes of Eton College.

Anterior to this, King Edward III., in addition to the Dean, Canons, Priest Vicars, and Lay Clerks, appointed six Choristers, who were to be instituted of the clerical order; and six junior boys to succeed them, as vacancies occur. One of the most skilful of the Priest Vicars is to be selected for their careful and skilful instructor, in grammar and music. Henry the IVth, and Edward the IVth, added to their number and endowment. But the greatest alteration for the Chorister's benefit was as follows, viz. In the sixteenth century, the Chorister's School was newly modelled by the Royal Commissioners, under King Edward the VIth.* They enjoin that ten Choristers shall be found in the college; that one of the Priests, or Clerks, shall be annually chosen to instruct them diligently in the catechism, in the principles of grammar, and in writing, and also to superintend their manners: the grammar master to attend them four hours daily. The rest of the day the teacher of music shall teach the Choristers to sing, and play upon instruments. The Dean, and every Prebendary, may command the said teachers to bring the children before them, that they may be heard, and tried, whether they profit in grammar and music as they ought to do.

At Windsor the boys attend twice every day throughout the year, for which service they are paid as follows:—The six senior boys receive the sum of twelve shillings per month; the four junior boys receive the sum of six shillings per month; so that the senior boys have the sum of five pence per day, or two pence halfpenny per time; and the four junior boys the sum of two pence halfpenny per day, or one penny farthing per time, in lieu of board and lodging, a classical and musical education. For as before stated, the Statutes provide, that ten Choristers shall be found in the College of Windsor, &c.

The boys attend 730 times in the year at Windsor, for which the six senior boys are paid each 7*l.* 4*s.* The four junior boys attend the same number of times, for which they receive each 3*l.* 12*s.*; so that the ten boys receive 57*l.* 12*s.* among them, for 730 times attending: they also find their own surplices.

The boys attend at Eton about 128 times only in the year, for which they receive each, according to the following rough calculation, about 19*l.* 2*s.* 6*d.* yearly.

Bread.—Seven loaves weekly, each one pound, 2 <i>d.</i>	£0	1	5½
Mutton.—Seven pounds weekly, 8 <i>d.</i> pound.....	0	4	8
Beer.—Seven quarts weekly, 1½ <i>d.</i> per quart.....	0	0	10½
		0	7 0
365 shillings per year, is	£18	5	0
Money at Easter, lieu of broad cloth.....	0	17	6
Each boy receives at Eton, yearly	19	2	6
Among the whole (ten boys)	191	5	0

* Sixteenth Injunction, Edward the Sixth.—Choristers that have changed their voices, to be allowed 3*l.* 6*s.* 8*d.* yearly, for the space of five years, out of the common lands, to keep them at grammar school. And the Choristers shall be lodged in the four little chambers wherein Sir Nicholas Walker, and Sir Wm. Smyth did lie.—See also Ashmolean Library MSS. No. 1123.

So that the ten boys receive, according to the above rough table, about 133*l.* 13*s.* a year more from Eton, than they do from Windsor, although they attend upwards of 600 *times* more at Windsor than they do at Eton!

CORRESPONDENCE.

TRUMPET CON SORDINO.

To the Editor of the Musical World.

SIR,—I have just read in a note in your last "Musical World," on an article entitled "Changes in the Orchestra," the following:—Speaking of trumpets "*con sordini*," i. e. muffled, the writer says, "This is the first time I have met with the term, and I confess I cannot understand what is meant." I will, as I doubt not many of your readers are in the same state of darkness, endeavour to explain. A mute is a piece of brass formed to fit the inside of the bell of a trumpet like a lining, for two or three inches; after which space, instead of continuing to widen outwards, as the bell does, it contracts again till about half an inch across. The effect of this is, when applied to a trumpet or trombone, to lower the pitch half a tone, and to deaden the sound very materially, exactly in the same manner that the hand does when stopping a note on the French horn. As many persons who practice the cornet-à-piston, &c., are apt to annoy others by their first efforts, I would recommend its adoption by them; or, if they cannot get one—for the instrument is not much known even among makers—to put their hand in the bell of the instrument when playing loudly. The only one I ever saw was made by Garratt, King-street, Westminster, a very good trumpet maker, and I dare say Pace or Kohler would also be able to furnish them. I am, Sir, yours obediently,

AN AMATEUR TRUMPETER.

[We are persuaded that many of our readers will be anxious to promote the use of this brass appendix, especially such as are doomed to a neighbourhood with aspiring practisers, or have suffered the inconvenience of a box in a small theatre, immediately over the brazen tempest of a limited band.—ED. M. W.]

REVIEW.

A Catechism on Harmony. By G. Herbert Rodwell. Library of Musical Knowledge, Part IV. D'Almaine and Co.

The work now before us is a *duodecimo* book of 54 pages, in which (according to the author) are unfolded, not only the science of Harmony, (including modulation and rhythm) and the Art of Thorough Bass, but likewise the questions necessary to the unfolding thereof in the form of a catechism; and all this for the price of one shilling.

Reserving any farther remarks, either on the price or the professions made, until we have gone through the book, we will commence, with what appetite we may.

The introduction commences by telling us that Harmony is a science; Thorough Bass is an art. Then that Harmony teaches the proper harmonies to be played to a figured bass. Here is a small mistake in the definition of terms, as although Harmony may teach us how to write a figured bass, Thorough Bass teaches us to play from it.

"Study the first," (as it is called), is "*regarding the scales.*" Two of them, the major and minor, are written, the chromatic (though mentioned) is left to the imagination. The author here, without giving any reason for his dogma, very modestly settles the much mooted question of the writing of the minor scale, by writing perhaps its most unsatisfactory form; the ascending scale with a minor sixth and seventh, and writing under it "*this is the real minor scale,*" but for fear the pupil's brain should be left too clear on the subject, in the very next paragraph he is told, that there is a law which compels him to sharpen the sixth and seventh by accidentals in ascending, and to flatten them in descending. Then follows the old minor scale.

"Study the Second," "*regarding intervals.*" This is the usual account of the intervals, but there is one thing we must object to, which is calling that a

diminished interval, which is a semitone less than a minor interval, and at the same time calling an interval which is a semitone more than a major interval, an extreme sharp interval. Why not use the term augmented, which is the proper antithesis to diminished?

As it would take too much time to dissect separately all the *studies* as they are pompously called, we shall merely remark on any thing particular which we may notice. In page 9, Mr. Rodwell calls what used to be denominated discords, compound harmonies; denying the existence of discords in music. We are not fond of quarrelling about terms, but think before Mr. Rodwell abolished one term generally understood, it would have been as well had he found a better to put in its place; that his term is nonsense may be very easily seen, as we think it would require very much more ingenuity than Mr. Rodwell has any where shown in his book, to prove the discord of the plain fourth to be a compound harmony.

Common chords or concords he calls simple harmonies, and tells us that all the notes of both major and minor scales bear simple harmonies; putting major and minor common chords and portions of sevenths (or the $\frac{3}{4}$ on the seventh of the scale) on an equal footing; the beautiful confusion of keys which is made by accompanying the major sixth and seventh of the minor scale ascending, and the minor sixth and seventh, descending with a third and fifth; can be better imagined than described. At page 16 is an exercise of common chords to be filled in. We think that the pupil's ear should not be early habituated to the most disagreeable progressions, or he may perhaps never write any thing else; his ear tolerating any thing. Whether the exercise last mentioned be not calculated to produce this end we leave to our readers' judgment; for, in an exercise of eight bars, the third bar is taken up with the minor common chords of E and A; the fourth bar with the chord of E major, and the fifth bar commences with A major; the confusion of sound here, between the G sharp and G flat, and the C sharp and C flat is particularly disagreeable to us. In speaking of the chord of the sixth, he says the major third from the root may be doubled where correct progression cannot be obtained without it; but, as he has never mentioned any thing about progression, the pupil cannot be said to be much enlightened by this license. In the exercise on the $\frac{3}{4}$ * and $\frac{4}{4}$, are some of the worst progressions that ever were written; thus, from the $\frac{4}{4}$ on G to the major common chord of A. From the $\frac{4}{4}$ on A to the common chord on D, and last, though not least, from the $\frac{4}{4}$ on A to the $\frac{4}{4}$ on G followed by the $\frac{3}{4}$ on G and then closing in C. The usual laws against the fifths and octaves occur. The dominant seventh is spoken of in the usual way, though the exercises thereon and on the inversions thereof are remarkable for their badness.

In speaking of the diminished seventh, he says, "The harmony of the diminished seventh may be formed by raising the bass note of any dominant seventh a semitone," forgetting to mention the essential part of it—that you change your key at the same time. In short, he only shows his utter ignorance of what the chord really is.

The next absurdity occurs in calling the bass of the chord of the augmented (or, as he calls it, extreme sharp) sixth, a passing note—the bass flattened by licence. His illustration is the $\frac{3}{4}$ on D, the same notes on D flat, then the common chord of C major. Now, we all know that you are not compelled to go to the augmented sixth on D flat, from some chord on D natural—that, among other places from which you can come, you can leap from the chord of F minor to it.

In speaking of sequences, we are told that "A sequence is seldom composed of more than three notes in each harmony." It is clear from this, that the author has no idea of other sequences than those of suspension; and that even here his ideas have never travelled beyond single suspensions—the realms of double suspension being entirely unknown.

After having given four sequences of suspension, the author proceeds to give us a chapter on suspensions, such chapter consisting of two questions and their

* The figures as printed, indicating vulgar fractions, are only used in absence of the proper type to indicate the musical chords required.

answers, and the very learned illustration of a fourth suspended over a third. How much this teaches of suspensions, we leave to the musician to judge. The chapter on Modulation—the longest chapter in the book—should have been called a chapter on nothing, as it teaches nothing.

Of the chord of the flat or minor ninth, when occurring in its entire form, Mr. R. appears to know just as much as of that portion of it called the diminished seventh.

The complicated subject of rhythm is disposed of in three questions, and three Irish answers. By-the-bye, this manner of asking a question, and answering in anything but a straightforward way, rather characterizes the book.

We should not have criticized at such length a work of such insignificance, only, that in criticizing this, we may be said to have taken notice of all works professing to teach music without taking any time, or incurring any expense. Against all such books we caution our readers; they can teach but little at the best—happy if that little have not to be unlearned.

How Mr. Rodwell can reconcile his Professorship at the Royal Academy with the publication of this book, we cannot tell. In his Professor's chair at the Academy, he must necessarily keep pupils under him to learn harmony (thorough bass being included as a matter of course) through several months.

He here, in a book which may be read through, and (if understandable at all) understood in half an hour, professes to teach the same.

In one of the two cases his honour (not to mention his honesty) is sadly brought in question. If this book *can* teach harmony and thorough bass in half an hour, how can he justify taking the price of so many halves of hours from the Academy for teaching the same thing? If this book *cannot* teach what it professes, why gull the public by striving to make them believe that it will? But we all know that these short cuts to science lead nowhere—the ground having invariably to be retraversed; that we have to go back whence we came, and, like the blind man, take a fresh start.

With the publishers we have no fault to find, as we well know that no one in the establishment is competent to judge of any point of musical theory; but we beg to assure them that no book which can be brought to them, professing to make perfect musicians in two or three hours, can ever, (as a matter of science,) be worth the trouble of printing.

To Mr. Rodwell we have one parting word of advice to give.—If he still be Professor of Harmony in the Royal Academy, we should recommend him immediately to resign his chair, lest some day, his cap falling off before his pupils, he should stand confessed, RODWELL, THE SECOND MIDAS.

A GIULIA GRISI.

L'hiver est termine le bourgeon sur la branche
A verdoyé déjà : l'œil bleu de la pervenche
S'entrouvre au souffle du printemps;
L'amandier balançant sa fleur à peine éclose
Annonce le retour du lys et de la rose
Que nous avons pleures long-temps.

Bientôt au fond des bois couronnées de verdure,
Annonçant le réveil de la fraîche nature
On entendra le chantre aile
Dérouler ses concerts en perles d'harmonie,
Répandre des trésors de tristesse infinie
Pareils aux pleurs d'un Exilé.

Mais, Giulia Grisi, ni l'éclat de la rose,
Ni de l'oiseau des bois la voix douce ou morose
Ne pourront nous faire oublier;
Eila beauté divine à vous seule attachée,
Et le charme secret et la grâce cachée
De votre chant qui fait aimer.

Car de votre départ il n'est rien qui console.
 La voix du Rossignol vaut elle une parole
 Un des accents fascinateurs
 Que vous savez si bien donner à chaque phrase
 Chantée avec ce ton qui soumet à l'extase
 Des flots d'admirateurs.

Revenez nous bientôt, revenez sur la scène
 Faire applaudir encore votre voix de sirène,
 Lattraît de votre jeu puissant ;
 Car ce noble théâtre ou vous trônez en reine,
 En vous perdant, aurait perdu sa souveraine
 Et son prestige éblouissant.

METROPOLITAN.

ENGLISH OPERA HOUSE.—Mr. Balfé took the part of *Ombraastro*, in his opera of *Keolanthe*, on Monday evening, in the absence of Mr. H. Phillips. The audience had nothing to regret in the change, for Mr. Balfé's performance was, musically, quite as effective as that of Mr. H. Phillips, and, theatrically, at least ten times more artistical and energetic. Since the early nights of the season Mr. Phillips has evidently gone through his task uncomfortably ; like a man condemned to the hidden torment of a hair shirt, who can neither console himself, nor hope to please others. On the other hand, Mr. Balfé evinced both ability and inclination to satisfy his auditors, and a very good-humoured contentment with the result. The *ensemble* of the opera improves by a second and third hearing. A melodramatic affair was dished up on the same evening, under the title of the *Deer-stalkers*, founded on Mr. Picken's novel of that name, which is, in itself, founded on all the minor theatrical dramas that have appeared since the production of *Rob Roy* and *Gilderoy*, to the present moment. The piece is sadly out of its sphere at the English Opera-house ; but then we are told it is an Easter novelty for the holiday folks : on this ground it is still more an anomaly, according to the conventional as well as literal acceptance of the phrase, for it has not one new scene, nor one new dress, nor one new incident in the action ; nor one new idea in the language, nor one new note in the music ; add to this that, with two exceptions, the *dramatis personæ* spoke broad Scotch with an Irish brogue, and that the only perfect performer was the prompter, and the reader will surmise how entirely the aforesaid holiday folks must have been delighted, and how worthily the pretensions of an English Opera company were supported by this most notable production. It is admitted on all hands that the interests of the legitimate drama have been destroyed by its incorporation with pantomime and spectacle, stolen from the temples of Sadlers' Wells and Westminster Bridge. How then shall the musical drama hope to thrive by pilfering the just property of the New Cut and Whitechapel ? Oh ! Mr. Balfé, your tact as a manager is much impugned by this abortive effort, and your colleagues should have had the modesty to have rested assured that the *Deer-stalkers* would have been more appropriately, and *could* have been more efficiently, acted and impersonated on the classic boards of the meanest minor theatre in the metropolis.

Respecting the music there is little to say, and that little must be even more seriously reprehensive ; it is a collection of Scotch tunes, which the compiler seems to have wilfully culled, from the wild field of beautiful Caledonian melodies, expressly for their ugliness ; and, moreover, has loaded them with strange and untasteful harmonization to the utter destruction of their native simplicity—the great charm of all national songs. The overture is a series of *jigs* and *strathspeys* jumbled together in what is denominated by the newspaper musical critics, the "good old medly style"—a style protracted since the days of the late William Reeve by all the music-doers for pantomimes, and which, when the houses are good, is sure to awaken a congenial chorus of feet, hands, and club-sticks in the

Olympus of the shilling gallery. In the midst of this Scottish medley is a long interruptive solo for violin, on the Irish air, "Coolin," given, we suppose, as a foretaste of the lingual jargon of the piece. Mr. Balfé is an Irishman and a wag, and the musical bull may have been tolerated by his own national mode of reasoning.

But the degrading sin of this musical abomination rests upon the shoulders, and we would hope, the conscience, of Mr. E. J. Loder; true, he has withdrawn his name from the playbills, but concealment is not acquittal, and a blush after detection is no test of innate virtue. The public, the cause of music in this country, and the art itself have a right to better and cleaner things from a person of Mr. Loder's talent and rank in his profession; and his brother artists may well condemn the spirit (or the want of spirit) which could be tempted by money, or more paltry considerations, to injure their general cause by doing that which he is ashamed to acknowledge; it is the treachery of a Rat, who secretly nibbles away the foundations of an edifice that might shelter his whole fraternity.

MR. T. J. ADAMS AND MR. COLLYER'S CONCERT.—The Hanover-square Rooms were extremely well filled on Wednesday evening, the 7th inst., to a vocal performance interspersed with instrumental chamber pieces. There was a long list of vocalists present, and several charming glees were well sung. Miss Rainsforth, in the varied task allotted to her, maintained her still rising reputation; Miss Steele sang Schubert's "Wanderer," and Miss Edwards's "Lovely Night," very pleasingly; and Mrs. A. Toulmin gave much effect to the "Inchcape bell;" Mr. Collyer sang a pretty ballad by Mr. Lover; but the vocal triumph of the evening was Mr. J. Parry's "Country Commissions," which so tickled the cachinnatory nerves of his hearers, that one lady was borne out of the room in laughing hysterics!!!

Mr. T. J. Adams, hitherto but little known to the musical public, performed one of Thalberg's monstrosities on a pianoforte made by Messrs. Zeitter and Co., as a worthy imp of the great musical Beelzebub; he also took part in a concertante duet with Mr. H. Blagrove, and acquitted himself with considerable promise in a Quintet by Spohr, for pianoforte, flute, horn, clarinet, and bassoon, in which he was assisted by Messrs. Richardson, Jarrett, Itjen, and Baumann, with their usual ability. The Quintet is new to this country, and possesses the meritorious characteristics of its author's style; but as the Minuet and Trio were omitted on this occasion, we shall defer our analysis till we hear the piece entire; it is a sad fault in concert-givers to garble and abridge the compositions advertized, for the sake of presenting a multifold programme: but when the work is a novelty the sin is beyond remission.

EASTERN INSTITUTION.—The last concert of the season took place on Thursday evening, under the direction of Mr. Eliason (who led the band) conductor Mr. T. Cooke; an efficient orchestra played the first movement of Mozart's Jupiter Symphony; also Rossini's overture, *Le Siege de Corinth* and Weber's *Oberon*. Messrs. Lindley, Hatton, and C. Severn gave one of Corelli's sonatas, which was loudly applauded, as was also a solo on the oboe by Mr. Keating. Mme. F. Lablache took part with Mr. J. Bennett in Spohr's duet, "Forsake me not," and sung Pergolesi's "O Lord, have mercy," and a song by Balfé. Mdlle. Meerti gave Mozart's "Non piu di fiore" accompanied on the clarinet by Mr. Lazarus, exceedingly well, she possesses a fine voice, and gives fair promise of becoming a very good singer; Miss Edwards sang "Lovely Night" pretty tranquilly; but, in "Non piu mesta" she revelled in fanciful flights from Matthews's low G to Jack Reeve's double E." Mr. Bennett sung Handel's "Oh! liberty," accompanied by Lindley, who was heartily greeted on his entrance into the orchestra; Mr. H. Phillips gave Griesbach's "Auld wife" excellently, and he was called upon to repeat the "Lakes of Killarney;" "La mia Dorabella" was sung with great spirit by Messrs. Bennett, Phillips, and John Parry; the latter was encored in his Buffo Trio (sung by desire) also in a new song called "Country Commissions." The performance concluded with the National Anthem, sung by the whole strength of the company, as the playbills have it. The "Sunday Times" gave a broad hint to the directors of these concerts, who have allowed the names of Madame Dorus Gras, Madame Stockhausen, and Mrs. Alfred Shaw, to appear

in every programme, except the last, among those artists who were to be engaged during the season, when it was well known to Mr. Eliason, the conductor, that those ladies were not expected until after Easter, if they came to England at all. These false announcements mislead the subscribers, and ought to be discounted by the managers of these highly respectable performances. Many persons who are in the habit of giving benefit concerts, are too apt to insert the names of eminent artists conspicuously in their bills, followed, in *very small type*, with "will be offered engagements on their arrival in London." It will become our duty to expose these doings should they be resorted to this season.

ISLINGTON.—The Literary and Scientific Society gave its sixth Subscription Concert on Monday evening. Mr. Willy led a good band, which played a portion of the Pastoral Symphony, also the overtures to *Anacreon* and *Der Freyschutz*. Mr. Hausmann was loudly applauded in a fantasia on the violoncello, as was Mr. Willy in another on the violin; and they took part with Miss Bott in Hummel's Trio in E flat: the young lady acquitted herself extremely well in the pianoforte part. The singers were, Miss Woodyatt, Misses M. and A. Williams, and Mr. John Parry, each of whom seemed to afford the greatest satisfaction, if we may judge from the plaudits bestowed on their efforts. Mr. J. Parry's new song, "Country Commissions," was vociferously encored.

FOREIGN.—PARIS.

[From our own Correspondent.]

The thunder of double basses, and drums, and cymbals is fast receding—the whirlwind of trumpets and trombones dies away, and the concert hurricane will soon settle down into the calm "piping time of peace." Yet, as in the atmospheric tempest, we have an occasional loud crack, and a gust of wind, most potent and terrible while it lasts. The Good Friday concert at the *Conservatoire* was an example of this kind. M. Theophilus Meyer, the newly imported pianist from St. Petersburg, who has been talked of and printed of in every corner of Paris, as the *seventh* wonder of the musical world, was announced to do his first piece of sorcery on this occasion; and great was the expectancy of the wonder seekers, not however unmixed with sceptical sneers—the important moment arrived—M. Theophilus took his seat, and received his plauditory welcome—he got through the first movement in a manner that visibly painted astonishment in the countenances both of his hearers and himself—there was no applause—it might have been that we, the audience, were spell-bound. M. Theophilus arpeggioid away into his *andante*—there was a mystic murmur in the salon, could it be disapprobation? a few seconds determined the question, M. Theophilus Meyer was most resolutely hissed on all sides, and the conclusion of his performance was a thing to be guessed at by appearances, but could not be judged by the ear. "*Ma foi!*" exclaimed the disconcerted pianist, as he quitted the orchestra, "I have been amongst les barbares de la Russie, but Paris is a double Siberia, and her people a tribe of savages!"

It is hardly fair to consider this *shoot* as the effect of a very bad performance; it arose rather out of the extravagant system of puffing which is carried on here, and the resolution of sensible persons to be gulled no longer by the foreign pretenders and mountebank tricks that have lately inundated and bewildered us. Would to heaven that the ears of musical London would open, and its understanding become as sanely resolved! If M. Meyer can exceed Liszt and Thalberg, human nature ought to be spared the infliction—if his legerdemain musical "fire-eating" be less adroit than that of his supernatural predecessors, he ought not to bamboozle us of our five franc pieces on false pretences. He may be a good pianoforte player, and if he is a sensible man, the *Conservatoire* lesson may render him a great one.

M. Ambroise Thomas' new opera *La Tour de Pise* is announced for production in the course of the week at the *Academie Royale*.

Hotel de Nantz, Place Carousel, April 12, 1841.

DRESDEN.—The subscription lists which have been opened in this city, and also in Leipzig, for the removal of the remains of Carl Maria Von Weber from the Roman Catholic Chapel, in Moorfields, London, to Dresden, and to erect a handsome monument over them, are filling most satisfactorily. There has not been any novelty in the operatic world for a long period. Lipinski's Quartet Concerts are highly spoken of, and the audiences have been very numerous.

WARSAW.—Madame Pasta was most warmly received in this city, on her return from the imperial capital. M. Dreyschock, the celebrated pianist, also met with a brilliant reception. Kurpinski has resigned his situation as *maître de chapelle*, and has been succeeded by Nidezki.

HOLLAND.—The Academy of St. Cecilia at Rome, has been very bountiful in their favours of late. Von Bree, Bertelmanns, Hanssens, and Verhulst, four of the most celebrated Dutch composers have been elected honorary members of the Academy.

PROVINCIAL.

[This department of the Musical World is compiled and abridged from the provincial press, and from the letters of our country correspondents. The editors of the M.W. are, therefore, not responsible for any matter of opinion it may contain, beyond what their editorial signature is appended to.]

NORWICH—*Choral Society*.—This Concert on Thursday, was the best we ever remember to have heard. Nothing was attempted which was not performed, and performed well. We can recollect the time when a chorus singer was a bellowing animal, whose value was tested by the strength of his lungs. Any thing like polish, any attempt at light and shade in a chorus, was never thought of—he who sang loudest, sang best. The establishment of Choral Societies, in which (by-the-bye) the Provinces took the lead of the Metropolis, has given a new character and a different estimation to chorus singing—and a chorus singer who wishes to retain his station in the orchestra, must now apply himself to study, and *above all to frequent practice under a competent director*. The beneficial effects of regular and systematic practice were sufficiently manifest on Tuesday evening. All the gradations of Mozart's beautiful service were nicely observed—all its parts fully developed. Neither were the instrumentalists a whit behind the vocalists in precision, delicacy, or spirit, an effect which can only be attributed to the same cause, namely, to a regular attendance upon the practice meetings. The lovely pieces of solo melody, dispersed with no niggard hand over the whole service, were charmingly sung by Miss Bruce and Miss M. B. Hawes, supported by Mr. Haydn and Mr. Smith. The service was followed by Professor Taylor's adaptation of Cherubini's "Ave," sung with great expression and finish by Miss Bruce, and well accompanied on the clarinet by Mr. Wilkins, who had the good taste to play neither more nor less than the composer had written—a meed of praise not always to be accorded to an obligato accompaniment. The soul-stirring tones of Miss Hawes's rich contr' alto were next heard in Handel's "Holy, holy." Another composition of Cherubini's followed, the "Et incarnatus est" of the service in E flat, adapted to English words by the Rev. R. F. Elwin, which was well sustained, both by the singers and the band. The sacred portion of the scheme concluded with a selection from Spohr's first oratorio, "Die Letzten Dinge," commencing with the duet "Forsake me not," most effectively sung by Miss Bruce and Miss M. B. Hawes. The majestic chorus, "Great and wonderful are all thy works," formed an appropriate conclusion to this interesting selection. The second act commenced with the overture of *Der Freischutz*, played in a style which would not have disgraced a German orchestra. This was followed by the cavatina from *Proserpina*, in which Miss M. B. Hawes was heard to great advantage. The song from the *Castle of Andalusia* was given with great spirit by Mr. Yarrington, and called forth a hearty and unanimous encore. Miss Bruce sang the scena from *Der Freischutz* with a degree of spirit and expression that we have seldom heard excelled. Mr. D. Fisher's, jun., performance of De Beriot's favourite air, was vigorous and polished, approximating very nearly to the perfection of his prototype. The attendance in St. Andrew's Hall, we are sorry to say, was not so numerous as such a performance and such a programme merited. We trust that the Committee of Management will not be deterred by a trifling failure from persevering in their laudable efforts to advance this delightful and civilizing art.

MISCELLANEOUS.

ENGLISH OPERA.—Mr. H. Phillips, for the second time, disappointed the public and coerced his colleagues on Tuesday evening, by non-attendance to perform his part in "Keolanthe," as advertised. Mr. Balfe, who deputised for him on Monday, on occasion of his needful absence from town to fulfil a previous engagement, was confined to his chamber by a severe attack on the lungs, and the words of Ombrastro were read by Mr. Harris, the treasurer, being the only person not already engaged in the opera, who happened to be behind the scenes when the truantism of the bass (*base*—the orthography is equivocal) naughty boy was discovered. We sincerely hope that the public, who have so long fondled this ungrateful petting, and have so recently overlooked his "severe accident" insult, will demand some explanation of his conduct, and spare neither the "ferula" nor the "birch" in its correction of hardened delinquency.

GERMAN OPERA.—Weber's *Oberon* is further postponed till next week. It is confidently said that Mme. Schröder Devrient's name, like that of Meyerbeer, is all the subscribers to these performances are likely to know of the eminent talent announced in the playbills.

ITALIAN OPERA.—M. Laporte has shaken hands with Signor Tamburini, and ratified his engagement: thus "the five" is once more perfect, and the *fingers* of the manager's right hand will speedily be brought into their wonted simultaneous service.

DRURY LANE THEATRE.—The great theatrical Curtius has leaped into the gulph,—Mr. Macready has made another "personal sacrifice;" and for the sake of his art, to say nothing of his own aggrandisement, has become the lessee of ill-fated Old Drury. To be sure we have no right to question a man's motives of action, when good results from them; but we may suggest that there will be no necessity to trumpet forth the "advantage to be afforded to the public and to his brother actors," seeing that the Covent Garden experiment has had the effect of doubling Mr. Macready's income and popularity. Music and musicians have little to expect, beyond the assistance of an autocratically stipulated number of bars for the triumphant march of the "eminent tragedian's" career.

NEW DRUM.—M. Paul Formany has invented a new instrument, which he calls the chromatic kettle-drum; it contains fifteen skins, producing full and half tones. M. Hiller, director of the orchestra of Amiens, has composed a Funeral March and several other pieces for this instrument.—*Foreign Quarterly Review*.

THE MELODISTS' CLUB has postponed its fourth meeting from the 29th inst. to the 6th of May, in consequence of the Covent Garden Theatrical Fund having been fixed for the former day.

M. VIEUXTEMPS.—It is said that this violinist has hinted that the concerto which he intends to play at the Philharmonic, on Monday next, will require three rehearsals.

M. LISZT has written to say, that he will be in London on the 6th of May; and Madame Dorus Gras will be here on the 16th.

MR. JOHN BARNETT.—We are happy to learn that the committee of the Philharmonic Society has at length awoken from its anti-national sleep, and the members, after rubbing their eyes, have discovered, forsooth, what all unprejudiced persons have been long aware of—that there are men in England capable of writing music as worthy to be listened to as much of the indigestible German crudities, and Italian onion peelings with which they have been wont to satiate their friends—a song of Mr. Barnett's has been selected for next Monday's concert, to be sung by Mme. Caradori Allen. Be assured, Messieurs of the Committee, "it is never too late to mend."

CHURCH SINGING.—The Dean of Chichester has engaged Mr. Holderness to instruct the congregation of All Souls' Church in part singing, to the intent that the service of his church may hereafter be performed in a suitably correct and solemn manner; practice days are appointed in the course of each week, and Mr. Holderness's plan of tuition rapidly prospers. The Dean of Chichester's example is worthy of consideration and imitation by a large majority of the clerical authorities in London and elsewhere.

MISS LUCOMBE.—We are requested to state, and we do so cheerfully, that Miss Pennington, and not Miss Lucombe, sang in the *Creation*, at Exeter Hall, on Friday the 2nd inst.; an error in the printed programme and our unacquaintance with either of the ladies, we trust, may be considered sufficient excuse for our former mis-statement.

MR. BALFE intends to play six times a week instead of four, in order to keep faith with those who have paid subscriptions for sixty performances.

ROSSINI.—The air "Di tanti palpiti," is termed in Italy the *aria de rizi*, which originated in the following manner: Rossini had composed for the entry of *Tancredi* a grand air, which the *prima donna* Malanotti rejected. The cantatrice having declared her dislike to it only two days before the first performance, the young composer returned to his hotel in despair, and sat down to table. As most dinners in Lombardy commence with a dish of rice, which is but slightly cooked, four minutes before it is served up the cook is in the habit of putting the important question, *Bisogno mettere i rizi?* The question was put to Rossini, the rice put on the fire, and before it was ready he had written the celebrated "Di tanti palpiti."

A NEW MUSICAL JOURNAL has just appeared at Vienna, entitled *Allgemeine Wiener Musik Zeitung*; it is published three times a week, by F. Volke, the well-known bookseller of that city, and the editorial department has been solely confided to August Schmidt, whose perfect knowledge of the divine art, and general acquaintance with the most celebrated living composers, ensures this undertaking a favourable reception.

MUSIC OF THE WEEK.

This evening, THURSDAY, the fifth Quartet Concert.

FRIDAY, the Sacred Harmonic Society.

SATURDAY, Rehearsal of the Philharmonic.

MONDAY, Rehearsal of the Ancient Concert; Philharmonic in the evening.

WEDNESDAY, third Ancient Concert, under the direction of the Duke of Wellington.

English Opera, every evening.

German Opera. Monday, Wednesday, Thursday, and Friday.

Italian Opera, Tuesday and Saturday.

NOTICES TO CORRESPONDENTS.

Messrs. Wessel and Co. will receive the letter with their forged signature, which we printed last week; we trust it will afford a clue to the questionable officious "friend" whose imposture has compromised both their candour and their good humour. We take some pains to be correct and honest in what we lay before our readers, and we should like very much to expose and punish the perpetrator of this stupid and felonious fraud. Messrs. Wessel and Co.'s letter shall be printed when we have ascertained its identity.

"Q." hereafter.

"Pan" may obtain a cheap edition of what he requires at D'Almaine's.

Our old correspondent is thanked again and again.

We have acknowledged Mr. J. W. H. — in the best way.

Mr. G. F. Harris is received; in all that relates to our beloved art and its native professors—

"The service and the loyalty we owe,
In doing it, repays itself."

LIST OF NEW PUBLICATIONS.

PIANOFORTE.

Wessel and Co.'s Series of the piano solo works by Beethoven, by Czerny, no. 5, Sonata in C minor, op. 10; no. 6, Sonata in F, op. 10; no. 9, Sonata in E, op. 14. Wessel.

Bibliothèque Classique, book 2 (as duet) being Mendelssohn Bartholdy's Grand Otteto, arranged by himself. Ditto.

Philpott, W. and C.—A Russian Quadrille. Chappell.

Huntten, F.—Airs from La Favourite, no. 3. Ditto.

Weber's Works edited by Moscheles, no. 26, Air from Samori, with violin and violoncello accompaniment, op. 2. Ditto.

MISCELLANEOUS.

Macfarlane.—Cornet-a-pistons accompaniment to Strauss's Iris, Elizabethan, and Rosa Waltzes. Wessel.

Beethoven.—Trios, op. 60, nos. 2, 3, for piano, violin, and violoncello, arranged by the author from his quartets, op. 18. Ditto.

Series of Quartets for piano, violin, tenor, and violoncello, book 5, being Reissiger's 2nd, op. 29. Ditto.

Reissiger's Duet Concertante, no. 10, for piano and violin, entitled Dresden, in A minor, op. 152. Ditto.

Weber's Works, edited by Moscheles, nos. 30 and 31; eight characteristic movements for 2 performers, in 2 books, book 1, op. 60. Chappell.

VOCAL.

Tully, J. H.—The Sisters. Chappell.

Loftus, Mrs. G.—What soft low strains. Ditto.

THEATRE ROYAL ENGLISH OPERA.

SOIREE OPERATIQUE.

THIS EVENING will be performed Mozart's Comic Opera, "*Così fan Tutti*," translated and arranged for the English stage, under the title of **RETALIATION.**

Don Alfonso, Mr. H. Phillips.

To be followed by the Farce of the **SCAPEGOAT.**

The doors will be opened at Half past Six, and the performance commence at Seven o'clock precisely.—Tickets for admission may be obtained from Mr. T. H. Severn, 2, Burry-place, Bloomsbury; Messrs. Purdy and Fendt, 20, Finch-lane, Cornhill, and 3, Oxendon-street, Haymarket; and at the Tobacconist's next door to the Theatre.

THEATRE ROYAL, DRURY-LANE.

GERMAN OPERA.

THIS EVENING will be performed Spohr's Opera of **JESSONDA.**

Jessonda, Mme. S. Heinefetter; Amazili, Mme. Schumann; Dandau, Herr Staudigl; Nadori, Herr Haitzinger; Tristan D'Arminha, Herr Mellinger.

A powerful Chorus, under the direction of Herr Baerwolf.

The Orchestra, on a Grand Scale, directed by Herr Ganz.

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